1: Thurston & Rangachari E,G-4,5 (no date) 1909
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764 manner of the Todas, brought near the corpse, and conducted round the cot. The funeral car is built up in five to eleven tiers, decorated with cloths and streamers, and one tier must be covered with black chintz. At the funeral of a young man, the Rev. A. C. Clayton noticed that the car was surmounted by a flag, and hung about with bread, oranges, plantains, and the bag containing the books which the youth had used in the Basel Mission School.* By the poorer members of the community the car is replaced by a cot covered with cloth, and surmounted by five umbrellas. Immediately after the buffalo ceremony, the corpse is carried to the car, and placed in the lowest storey thereof, washed, and dressed in coat and turban. A new dhupati (coarse cloth) is wrapped round it. Two silver coins (Japanese yens or rupees) are stuck on the forehead. Beneath the cot are placed a crowbar, and baskets containing cakes, parched paddy, tobacco, chick pea (*Cicer arictinum*), jaggery and sāmai flour. A number of women, relations and friends of the dead man, then make a rush to the cot, and, sitting on it round the corpse, keep on waiting, while a woman near its head rings a bell. When one batch is tired, it is replaced by another. Badaga men then pour in in large numbers, and salute the corpse by touching the head, Toreyas and female relations touching the feet. Of those who salute, a few place inside the dhupati a piece of white cloth with red and yellow stripes, which has been specially prepared for the purpose. All then proceed to dance round the car to the music of the Kota band, near male relations removing their turban or woollen night cap, as a mark of respect, during the first three revolutions. Most of the male dancers are dressed up in

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* Madras Mail, 1907.

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764 gaudy petticoats and smart turbans. "No woman," Mr.
• [292] Natesa Sastri writes, "mingles in the funeral dance
if the dead person is a man, but, if the deceased is a
[562] woman, one old woman, the nearest relative of the
dead, takes part in it." But, at the funerals of two men which we witnessed, a few women danced together with the men. Usually the tribesmen continue to arrive until 2 or 3 P.M. Relations collect outside the village, and advance in a body towards the car, some, especially the sons-in-law of the dead man, riding on ponies, some of them carrying sāmai grain. As they approach the car, they shout "Ja! hoch; Ja! hoch." The Muttu Kotas bring a double iron sickle with imitation buffalo horns on the tip, which is placed, with a hatchet, buguri (flute), and walking stick, on the car or on the ground beside it. When all are assembled, the cot is carried to an open space between the house and the burning-ground, followed by the car and a party of women carrying the baskets containing grain, etc. The car is then stripped of its trappings, and hacked to pieces. The widow is brought close to the cot, and removes her nose ornament (elemukkuthi), and other jewels. At both the funerals which we witnessed, the widow had a narrow strip of coloured chintz over her shoulders. Standing near the corpse, she removed a bit of wire from her ear-rings, a lock of hair, and a palm leaf roll from the lobe of the ear, and tied them up in the cloth of her dead husband. After her, the sisters of the dead man cut off a lock of
[824] hair, and, in like manner, tied it in the cloth. Women attached to a man by illegitimate ties sometimes also cut off a lock of hair, and, tying it to a twig of *Dodonæa*
[783] *viscosa*, place it inside the cloth. Very impressive is the recitation, or after-death confession of a dead man's sins by an elder of the tribe standing at the head of the

basket and goes to the bank of the stream, facing toward the sun. In one hand he holds a pot. The rest of the men do likewise, taking care to stand downstream from the leader. Each has a handful of salt and a pot, and each wears a cotton shawl which leaves the entire right arm bare.

The leader (usually prompted in a whisper by some one else who knows it better) then pronounces the following prayer (pausing at the end of each line, whereupon the rest of the party repeats the last word in lieu of saying the entire line over):

O Lord [Swami], we today celebrate things as our
fathers, grandfathers and forefathers have done.
Old is not new, and new is not old [i.e., old things
are not neglected, nor new things added].
Whatever we sow, may it grow more than ninefold.
Whichever female cattle conceive, may they give us
plenty of milk.
Whatever we put on the threshing ground, may it not be
wasted [i.e., may all the grain reach the store
without mishap].
O God, may the cow or young buffalo be impregnated by
the male just after getting its second teeth.
Just before getting its fourth teeth, may its calf walk.
May the house be filled with children, and may the pen
be filled with cattle.
Let everything be good. *Hau hau!*

The prayer is uttered in this fashion three times. At the end of the second recital the men shout *"hau hau"* twice, and at the end of the third they shout it at least three times, in expression of their happiness.

As the final words of this prayer are uttered, each man stoops beside the stream, still with his salt in one hand and pot in the other. He mixes the salt in the running water and catches some of this saline solution in the pot.

The leader then takes his pot of brine and pours it into the pit that he dug. The other men follow suit. Then all the cows and oxen, but not the buffaloes, are driven to the pits to drink. When the animals have emptied a pit, more water is thrown in and further salt added without additional ceremony. Only after the cows and oxen wander away from these pits are the buffaloes finally allowed their drink of brine. A few of the men then refill their pots with water and pour it over the backs of the animals "to cool them."

When this phase of the proceedings is completed, each man fills his pot with water again and then sits down in the grass nearby. At this point one or two Todas, who have been waiting for this moment, come forward and approach each Bādaga in turn. The Badagas give most of the salt remaining in their baskets to these Toda friends.

After this, one of the Badagas goes to a dewberry bush and cuts off a branch. This is regarded as a ritual, and is done with a small knife made by